

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R·C·M· UNION..*

"The Letter killeth, but the Spirit giveth Life."

Editorial

NOW that the Director's Address has been safely landed, there is little need of an Editorial at all. Perhaps this is as well, for we have just had a family wedding, whose anticipation, ceremony, and aftermath have left me altogether goosey. (I see that this word is actually used, *without italics*, by a well-known man of letters in to-day's *Observer*, so no apology is needed!) At the moment I feel towards the printer, who has had the "Contents" longer than I, much like the American girl who after her European tour was asked by a friend how she liked Venice, and replied "Can't say, it was Poppa who took the tickets."

In spite of my haziness, however, I am rather confident that this issue has some charming and amusing numbers, to whose writers we are truly indebted. It is nice to be educated pleasantly and now none of us can have any doubts, at least, about "Registration." It is very satisfactory too that Present Collegians are doing so much to make the MAGAZINE of current interest.

Contact has been made with our friends overseas, and already we have a cordial letter from the Principal of Toronto Conservatory, thanking us for the R.C.M. MAGAZINE and promising to send us occasional contributions later on. We have also been given four copies of the Toronto Conservatory Quarterly which are most welcome and will be found in the Common Rooms for all of us to read.

At our last Committee meeting in June, Mr. Hudson was welcomed as a new member, and Miss Phillips congratulated on her engagement—which really means a severe blow to us owing to her going out to India. The MAGAZINE would like to offer Miss Phillips its best wishes, quite setting its own feelings of loss aside. Hearty thanks were offered to Mr. Nicholson for having the Notice Board redecorated and altered. Other reforms and renovations for the R.C.M. MAGAZINE are in hand.

R.G.C.

Director's Address

IN reading, as I do every term, the Reports which the Professors of the College make on the work you have done for them, I am constantly astonished, and equally delighted, with their written opinion of your industry and progress. From these it would seem you really do work hard, incredible as it may seem when viewed from the Common Rooms, the passages, the window sills, and the radiators—the latter of which are really rather uncomfortable seats. After the exercise of so much virtue and energy you passed into vacation (and all it means), and you return from a well-earned rest during which you have enjoyed that peaceful ease

so little common to life to-day. You have come from a period of calm and philosophic reflection, characteristic of the age, and you are anxious once again to give a vivid pleasure to your professors, who will as readily recognize in you as you in them the beneficent influences of Easter, those shivering influences of advancing spring which make us realise acutely that the winter is past and the time of the singing bird is near. Poor birds in their airy homes, registering, as they sit, the degrees of frost as they accumulate, hoping against hope that their young, if they ever do hatch, may not be born into a world free of all the circumstances of warmth and sunshine which in past ages had come to be associated with so-called summer time !

When I was a boy we were often told that you could not put the clock *back*. How ridiculous ! We now, by law, not only put it back, but we put it *on*. We choose the most inclement season of the year, and by putting it on we increase the discomfort of our arctic nights and wake to find the ice age in possession, the difficulties of our awakening increased, the discomforts of our morning ablutions multiplied, the strain upon our good intentions at breaking point, and the world more cheerless and disappointing than our forefathers ever prophesied or our contemporary philosophers ever hoped. And again, by putting the clock back in autumn we seem to plunge ourselves into a sudden darkness and the limitations of approaching winter seem to press upon us with a new kind of insistency.

The daylight saving is an admirable thing provided it coincides with those seasonable changes we have been led to hope for in the past, and which during the last few weeks seem to have been mislaid or misplaced by Providence, whether as a trial of patience or a stimulus for hope it is not easy to determine. In any case it is a grand discipline—it must be, for all discipline is uncomfortable, and the weather during the Vacation has been more than that.

But be the weather what it may, our round of work and relaxation goes on uninterruptedly. At least it should. Sometimes it gets a bit mixed up and we do not know which is which. Some find work a pleasure, some find pleasure a labour ; some find both equally enjoyable, some both equally a strain. After the exacting labours of our everyday employment as the terms follow each other, the peacefulness of the Vacation is heaven. But our views of heaven are considerably varied ; so much so, that, as one man's meat is another man's poison, so is one man's heaven of a very different atmosphere and temperature from another's. So much is this the fact that it is probably true to say that heaven and hell are one place and that it all depends whether we are hot or cold when we get there. This state of things is often met with in a third class railway carriage in respect

of the windows being open or shut ! It is all a matter of relation, as it is with everything we are brought into contact with. The success of life depends on the relation we bear to it and to the things it contains and on our power to keep things in their right place and proportion. This is sometimes harder, sometimes easier, according to the circumstances in which we live. To-day it is probably harder than ever before, for the times are more exacting, more exciting, more progressive (whether for good or ill it is impossible to determine). Life is fuller and faster, and endeavour, though more necessary, seems to carry us less distance ; our experiences multiply at an incredible rate, but the opportunities of assimilating them diminish, for things move so quickly that conditions have changed or are out of date before we are ripe to use them. Strenuousness is not only the characteristic of the work side of life, although it demands it more and more, but it has become as much a quality of what we call our relaxations. Naturally the rebound is the greatest when the pressure has been the most severe, but one would have thought that the more exciting and busy and violent and exhausting the work side of our life is, the more we should take our relaxation in an easy, languorous, contemplative, lie-abed, slow-motion-picture form of occupation. Not a bit of it ! The real business of life comes out in us when we start on having a holiday. You know that when you want to get into lower gear you have to accelerate and then you begin to grind. As soon as we are free of the fetters which bind us to our work we want to go the furthest, the fastest, the highest ; we never want to stop, but desire and almost achieve the solution of the problem of perpetual motion. An arterial road alone meets our desire, an open throttle, a speedometer thrown into convulsions, a fainting policeman, and the eventual contemplation of a magistrate from a too close-up point of view, and a license endorsed or a prison cell. That is life at its best, exhilarating, slightly dangerous, wholly indefensible, but very attractive. Then the joy of the roads at Easter ; the gentle stream of traffic, the kindly face of the driver of each advancing car, the grim but fraternal glance of the overtaking party—those mosquitos of the road and ground game—the gentle apologetic self-effacing attitude of the pedestrian who, glorying in the monopoly of the pavement, seeks from time to time to join his friends above by a too confident belief in his stability and invulnerability, and so, in crossing the road, crosses the river instead.

I think of those hotels to which we flock, health resorts where you can neither keep awake because of the atmosphere nor go to sleep because of the noise. How we enjoy the visits to those places where at night you are not supposed to eat and dance unless you eat on the floor and dance on the tables.

The invasion of London, as on Saturday, for the Cup Final, gives one a chance of seeing how pleasure can assume almost painful proportions ; or the scenes in the great London stores at the recurring remnant sales (so called from the state of those who come out alive). We do indeed take our pleasures seriously !

But there is one side of holiday work that appeals to us all. It is the clothes we have to collect, to buy, to borrow, to make, to pack, and above all to wear. We cannot nowadays go anywhere, play any game, or even watch games played, without putting on some distinctive costume to mark us out as one of those fortunate enough to be free to enjoy ourselves. If it be a woman, it means first of all a new hat or two, and although it has become considerably common among young women to do a great many things without wearing a hat (and all hats look exactly alike), the possession of a new, large and variegated assortment is as necessary as ever. No man can play a game unless he adopts some particular costume appropriate to it, and out of this necessity the world has been brightened with the glories of the pullover and startled with sinister plus-fours. I have watched with interest during a long life the gradual development of the nether garment : at first skimpy, tight, and exactly adapted to the human leg, it has gradually extended downwards and roundwards, in ampler folds, till to-day what remains visible of the anatomy seems to bear no kind of relation to the cascade of cloth that envelops it. But it does of course make all the difference in addressing the ball at golf and carrying conviction to the minds of the caddies. What would happen to the great English game of cricket if a player did actually button the collar of his shirt or if the men who struggle annually in the Varsity boat race wore trousers that were less like Witney blankets than they usually are, or if a yachtsman were seen at Cowes without a white top to his yachting cap, or a visitor turned up at Lord's in a bowler hat for the Eton and Harrow Match, or went to the Derby without field glasses and white spats.

Sartorially our pleasures are exacting. But it also shows that we consider it worth while to dress ourselves for the part, and so it is. We do it for our work and we do it for our play. But as between work and play, the thing that matters most is how the one reacts on the other. If we work hard and concentrate our attention on a particular job, giving our thoughts wholly to it, we get a habit of mind which we can carry over to our times of relaxation. We find that we can extract all kinds of pleasure hidden from the half-hearted and gloomy worker. If we do not work the right way, if we don't give it generous service, if we grudge the time and skimp the labour, we undoubtedly lose much of the pleasure of our free time and recreation. The person who is always taking nips and always

eating chocolates never really enjoys a good meal, nor does the meal ever have its full value. And speaking of chocolates, I have never yet understood what exactly is the true connection between that comestible and the theatre. From the bitter controversies of recent times it would seem as if the stability both of the nation and of the national theatre rested on the sale of chocolates after eight o'clock. Thus are great movements dependent on little things !

No work can prosper or be carried out with efficiency unless there is a proper balance between it and the leisure and relaxation which is due to it. Leisure has always been the concomitant of work, and the enjoyment of it depends as much on the manner in which the work is done as the work depends on the amount and kind of relaxation. The amount and kind matter a lot : neither too much nor too little, nor of the wrong kind. It is difficult to say what is the right kind, for it depends on taste, inclination, opportunity, environment, education, and a host of other things. It also depends on adaptability to new circumstances, to our being able to switch off from a big piece of work and to adapt ourselves to new surroundings, so to speak, to keep the engine running quietly and efficiently while you go into reverse. One of the dangers of the life we lead to-day is that we are as a rule going full tilt, not only at our own particular job, but in all the circumstances of it. We go the shortest routes in the fastest trains and 'buses ; a slow train is an abomination to us, we must get to our journey's end as soon as possible. To take a few minutes longer is to waste a morning. We are caught up in the world-machine and are gradually finding it impossible to stop still to think or look round us, or take stock of things, for you cannot think clearly in a vortex of vivid impressions. The funny thing is we are always trying to save time and then spend most of the time saved in telling each other how we have saved it and how long we have been doing it. The difference between working life and leisured life as regards labour and rest is all but obliterated, for the same mad pace goes on through all. One difference remains—that is the joy of doing the thing we needn't do ; it seems so jolly, high-minded and generous, for it carries the happiest of all qualities, lack of responsibility. We cannot complain that there is any lack of the means to fill up spare time, to make use of it, to enjoy it, or to waste it. At every turn of the street there is a palace or a super-palace where you may see life portrayed in its simplest forms and its gentlest aspects. Faces and expressions which, thank God, are strictly confined to the films, descriptions in language found only in a country west of the Rockies, with Music which enables one to plumb the depths of human emotion but rarely to scale the heights. We go from restaurant to restaurant only to find that one no longer sits for a meal but dances for it. We go home and are apt to be regaled by

a non-stop programme of every kind of performance by the wireless, putting our powers of concentration at a stretch and those of discrimination at a premium.

The real danger of these multitudinous invitations to leisure is that nearly everything is done for us : we are invited to become passive agents only, some of us I hope passive resisters. Active enjoyment is better than passive enjoyment. It is better to play a game than to look on, to get things at first-hand rather than second. The knowledge we get by doing a thing, even badly, if only we do it wholeheartedly, serves its purpose in most useful ways. I once played a game of Rugby football, once only, and for something over an hour the shadow of death hung closely over me. I bear in my body the marks of that struggle to-day, and I enjoy, as I never could have enjoyed, the watching of the great Rugby matches when I can get to Twickenham : and thus through suffering I came to knowledge. On one occasion only in my life I played Golf. Instinctively and demonstrably after three tries I saw the world was wide and lumpy and life too short, the hazards too many and the skill void, and my clubs have remained (as far as I know) in that far-off Club house, waiting for someone to swing them to life : that was 31 years ago. And although it undoubtedly is better to take active participation in things, there are some exceptions, and modesty, or the firm conviction of one's friends, points them out.

Leisure is a precious thing, greatly to be desired. It is enjoyable in proportion to the right to it we have earned ; it is fruitful in proportion as we have developed qualities of steadiness, application, discernment, and a sense of values which is as important in our relaxation as in our labours. The old Greeks had a great idea of the importance of leisure, and thought that education and business and the profits of our labour all went, in the end, to the best use of our leisure ; from those who had attained in some measure this happy state highmindedness was looked for. You who have the advantage that your lines are laid in pleasant places with work to do and enjoy, with leisure to profit by and use well, should be of this category, and to you, as to his hearers more than 2,000 years ago, a great Greek philosopher would say "Do not shrink from encountering dangers, be fond of conferring benefits but ashamed to receive them, return benefits with interest. Be unwilling to ask favours, bear yourself with dignity and moderation, be free from self-assertion, avoid pressure and hurry, act seldom but effectively, be open in your hatreds and friendships, shun servility, be little given to admiration, do not bear grudges, avoid gossip and evil speaking, do not whine over what is inevitable and insignificant, and prefer nobleness to profit." It is a big list, founded on experience, and worthy of our consideration.

The Magic Flute

THE MAGIC FLUTE is a parable. We all know that much about it nowadays and so need no longer talk of the monstrous librettos that Opera composers have to suffer. This puts us in the right frame of mind for hearing the Opera, but in itself is not enough to quell those awkward questions about the motives of some of the curious actions of the even more curious characters that rise unbidden to the too critical, the too obtuse, the too realistic, and the too quick-to-ridicule kinds of mind. What is needful is the right kind of performance, and it was precisely this rightness which distinguished the performances given under Sir Thomas Beecham in the Parry Theatre on 19th and 20th June. The unmotivated actions on the stage all seemed perfectly natural, and indeed inevitable. The lop-sided grouping of the characters—who is the hero Tamino, Papageno, or Sorastro?—formed a miracle of symmetry in a perfectly proportioned opera. How was it done? Answer: Phrasing. There are those who, when they are obliged to see Sir Thomas Beecham conduct in a Concert-hall, complain of his acrobatics. I have never seen him make a meaningless gesture, and one knew in the darkness of the Theatre that every phrase of the music was being fashioned by the turn of his hand. The main proportions are all worked out beforehand; the detailed execution is extemporised on the moment. No one on the stage or in the orchestra has the smallest chance of plugging straight ahead on a settled course. Plugging is fatal to Mozart; this performance was alert and alive.

Then, too, there was the stage setting. We have come to expect beauty from "P.G.," but beauty is always more beautiful if it aims not at pleasing but at significance. The curtain rose on a scene of pyramids: by that we knew that we were in a queer world; queer actions floating on Mozart's music become right and obvious.

Were there then no singers in this apparently ideal performance? There were, and though they could hardly be expected to give the full measure of music at once technically difficult and emotionally profound, they gave us the essentials. Miss Mabel Ritchie's "Pamina" on the first night struck me as vocally the best individual performance. Mr. Jack Greenwood's "Papageno" was lively, but on the robust side, as though Papageno was not quite so naive as he pretended. I half expected to be dug in the ribs by him and to receive a sly wink with some of his simple remarks. I do not remember any definite weak spots in the music, but I do recall that the lighting engineers enjoyed themselves. That switchboard must be a constant temptation, like a row of tubes on an organ console. Restraint is all very well, but when you have a switchboard like that . . . ?

F.H.

In the Opera Theatre

IN the Parry Opera Theatre, two Private Performances were given by the Dramatic Class, of "The Happy Ending," by Ian Hay, on Wednesday, 22nd May, at 8 p.m., and Friday, 24th May, at 8 p.m. The production was by L. Cairns James, Hon. R.C.M.

"The Happy Ending"

Characters :

	22nd	24th
Denis Cradock	CHARLES HOLMES	CHARLES HOLMES
Harold Bagby	ALFRED WALMSLEY	ALFRED WALMSLEY
Simmonds	ROSEMARY NYASA	MARY HALL
Joan Cradock	PHYLLIS GODDEN	ELISABETH AVELING
Sir Antony Fenwick	THOMAS DANCE	THOMAS DANCE
Molly Cradock	PEGGY RHYS-HUGHES	BETTY HALL
Mildred Cradock	MARJORIE HAVILAND	MERIEL ST.C. GREEN
Laura Meakin	SHEILA TOBIN	SHEILA TOBIN
Dale Conway	PHILIP WARDE	PHILIP WARDE
Mr. Moon	A. BAMFIELD COOPER	A. BAMFIELD COOPER
Sir Thomas Mobberley	CLIFFORD WHITE	CLIFFORD WHITE
Lady Mobberley	MARGARET MCARTHUR	MARGARET MCARTHUR
Phyllis Harding	NANCY COHEN	NANCY COHEN

Guests :

Elisabeth Aveling, Annie Barns, Phyllis Evens, Phyllis Godden, Marjorie Woodville, Howard Henning, John Greenwood.

Stage Manager : WALTER E. HAIGH.

A String Orchestra played the following :—Serenade, first movement (Granville Bantock), Air and Jig (Purcell), and Mock Morris (Percy Grainger). Conductor : Geoffrey Corbett.

Three Private Performances of "The Magic Flute" (Mozart) were given on Wednesday, 19th June, at 8.15 p.m., and Thursday, 20th June, at 8.15 p.m. Conductor : Sir Thomas Beecham, F.R.C.M. Tuesday, 25th June, at 8.15 p.m. Conductor : Mr. Aylmer Buesst, Hon. R.C.M. Produced by H. Procter-Gregg, Hon. A.R.C.M.

"The Magic Flute"

Characters :

	19th and 20th June	25th June
Tamino	D. MORGAN JONES	ALFRED WALMSLEY
First Lady	DOROTHY MILNES	MARY MACIVER
Second Lady	NINA SMITH	MERIEL ST.C. GREEN
Third Lady... ..	ISABEL JEEVES	DORIS JOHNSTON
Papageno	JACK GREENWOOD	LEYLAND WHITE
Queen of the Night	DORIS BANNER	MARJORIE WESTBURY
First Slave	ENLYN BEBB	ENLYN BEBB
Second Slave	THOMAS DANCE	THOMAS DANCE
Third Slave	GEORGE HANCOCK	GEORGE HANCOCK

Monastatos	...	...	ALFRED WALMSLEY	HOWARD HEMMING
Pamina	...	...	MABEL RITCHIE	MARJORIE WOODVILLE
First Genius	...	...	MAY MOORE	RUBY MACGILCHRIST
Second Genius	...	...	JOYCE MCGLASHAN	CHRISTINE ORPEN
Third Genius	...	...	HILDA RICKARD	HILDA RICKARD
First Priest	...	...	RODERICK LLOYD	RICHARD WATSON
Sarastro	...	...	f 19th RICHARD WATSON 20th ALEX HENDERSON	ALEX HENDERSON
Second Priest	...	...	JOHN HUSON	PHILIP WARDE
Papagena	...	...	OLIVE EVERS	MAY MOORE

Chorus :

Annie Barns, Renee Collins, Marion Crabtree, Helen Chalmers, Blanche Douthwaite, Aingelda Esmonde, Marjorie Forster, Mary Gill, Phyllis Godden, Meriel Green, Grace Greenway, Vera Griffith, Mary Gurnell, Cecilia Heyworth, Peggy Hogg, Grace Houston, Helen Hunter, Doris Johnston, Ruby MacGilchrist, Mary MacIver, Eunice Meredith, Mary Midgley, Christine Orpen, Eleanor Robertson, Jean Rossiter, Kathleen Sleight, Marjorie Woodville.

Emlyn Bebb, D. H. Clarke, A. Bamfield Cooper, Thomas Dance, Robert Davies, John Gibson, Eric Grant, George Hancock, Howard Hemming, Alex Henderson, John Huson, Albert Kennedy, Roderick Lloyd, S. Peyton, John Sharwood, Herbert Smith, Philip Warde, Richard Watson, S. T. Wilkinson.

[NOTE.—A new abridged version of the original dialogue had been made : portions of the lyrics were from the version of E. J. Dent and the Beecham version of 1912.]

Act I.

Scene 1 : Near the Pyramids.

Scene 2 : Pamina's room in Sarastro's Palace.

Scene 3 : Forecourt of the Temple.

Act II.

Same as Act I, Scene 3.

Act III.

Scene 1 : A garden.

Scene 2 : Chamber in the Temple.

Scene 3 : The Court of the Shield of the Sun.

Mr. Grunebaum assisted in the preparation of the music.

Scenery designed by H. Procter-Gregg.

The Curtain in Act III by Morris Kestelman.

Costumes by Morris Kestelman,
and arranged by Mrs. R. B. Gotch, Hon. R.C.M.

Musical Staff: Eric Warr, Geoffrey Corbett.

Stage Manager: Walter E. Haigh.

Assistants: John Huson, John Sharwood, Mary MacIver.

Lighting by Michael H. Wilson, Hon. A.R.C.M., and J. Hughes.

Master Mechanic: Max Leslie.

A Private Performance (Current Repertory) was given on Thursday, 11th July, at 2.30 p.m., of "Pagliacci" (Leoncavallo) and "A Good Solution," Mime-Ballet by Penelope Spencer, Hon. R.C.M. To music

selected by the Author from Handel's Harpsichord composition. Scored for small Orchestra by Leonard Isaacs, A.R.C.M. Manager : H. Procter-Gregg, Hon. A.R.C.M.

"Pagliaccl"

Characters :

Tonio	JOHN GREENWOOD
Canio	A. BAMFIELD COOPER
Nedda	MAY MOORE
Beppo	ALFRED WALMSLEY
Silvio	THOMAS DANCE
Two Villagers	{ GEORGE HANCOCK HOWARD HEMMING

Villagers :

Doris Banner, Blanche Douthwaite, Olive Evers, Marjorie Forster, Phyllis Godden, Isobel Jeeves, Nina Johnston, Grace Houston, Ruby MacGilchrist, Joyce MacGlashan, Dorothy Milnes, Hilda Rickard, Nina Smith, Marjorie Westbury, Marjorie Woodville.

Emlyn Bebb, Alex Henderson, Morgan Jones, A. H. Kennedy, Roderick Lloyd, Beresford Verity.

Scene : A Sicilian Village Green.

Stage Manager : Walter Haigh.

Assistant : Alfred Walmsley

Produced by : Mr. T. C. Fairbairn, Hon. R.C.M.

Conductor : Mr. H. Grunebaum, Hon. R.C.M.

"A Good Solution"

Characters :

The Mother	MARJORIE WOODVILLE
The Daughter	DAPHNE FOX
An Elderly Suitor	IMOGEN HOLST
A Much Younger Suitor	ROSEMARY NYASA

Maids :

Sylvia Spencer, Monica Sweeney, Nancy Cowen, Ruth Lee.

Pages :

Isla MacGilchrist, Eileen Leary.

Produced by Miss Penelope Spencer, Hon. R.C.M.

Conductor : Leonard Isaacs, A.R.C.M.

Dresses arranged by Mrs. R. B. Götch, Hon. R.C.M., and Miss Henry-Bird.

The Viola D'Amore

WITHOUT question the Viola D'Amore is a fascinating instrument. It has a charm distinct from any other, and C.D.G., of the *Daily Telegraph*, in a recent criticism, uses "le mot juste" in calling it "this aristocratic member of the string family."

Some truly exquisite old music has been written for this instrument, which cannot be played effectively upon any other. Among the com-

posers Ariosti (1660-1740), Legrenzi (1625-1690), Lorenziti (1740-1794), Asioli (1769-1832) should be noted as well as many others. The first named of these was a Dominican Monk, who proved himself to be so great a virtuoso that he gained permission from the Pope to travel out of Italy and play at secular concerts.

Sir John Dalyell states that the Viola D'Amore was played (by Ariosti) for the first time in London on 12th July, 1715, between the Acts of the Opera "Amadis," but Evelyn records in his diary under 20th November, 1679, that he "dined at Mr. Slingsby's, Master of the Mint, who provided some excellent music for his guests, including the Viola D'Amore, which was above all for its sweetness and novelty."

Mattheson (1713) says that the instrument bore the "beautiful name of the Viola D'Amore in fact, for it expresses much languishment and tenderness." Berlioz writes of the "Love Viol with sympathetic strings," and says, "the quality of the Viola D'Amore is faint and sweet. There is something seraphic in its partaking at once of the tones of the Viola and the harmonies of the Violin. It is peculiarly suitable to the legato style, to dreamy melodies, and to the expression of æsthetic or religious feeling." I may add that some of its music enables it to express gaiety and humour equally well.

It has the appearance of a large-sized viola, held and played in the same way, with fourteen pegs, and in the case of mine, a beautiful little face at the end which seems to watch and encourage one when playing. It varies from the violin chiefly by the resonant strings which lie underneath the others, and the idea of introducing them seems to have come to Italy from the Moors. Seven of the pegs control the strings upon which one plays, and the remainder control the fine wire sympathetic strings beneath. Some Viola D'Amore have fewer strings, but seven is the usual number, with their corresponding ones in sympathy, and consequently they have a very wide range.

A. J. Hipkins has a magnificent illustration of one in his beautiful book on rare musical instruments.

The instrument which I possess is over 200 years old, and one of the finest in existence; in fact, it is rare now to find one in perfect working condition, for so many have been cut down to Viola-Altos.

The tone of this instrument, although soft and sweet, has a most peculiarly penetrating quality, and can be heard distinctly at the far end of a crowded hall, not only the "bravura" but also its notes of "languishment and tenderness." According to Groves' dictionary, "Leopold Mozart calls the Viola D'Amore with chromatic sympathetic apparatus, the 'English Violet,' a singular denomination, for, as in the case of the Cor

College Concerts

Thursday, May 16 (Chamber)

TRUMPET SOLO—

"Premier Solo" (E flat minor) .. *Emile Pessard*
CECIL KIDD (Scholar).

SONGS ..

a. Immer leiser wird mein Schlummer .. *Brahms*
b. Wie froh und frisch ..
PHYLLIS PRESTON.

VIOLONCELLO SOLOS—

a. Chant du Ménestrel, Op. 71..Glaucoust
b. Humoreske *Sinagaglia*
JAMES WHITEHEAD (Scholar).

VOCAL QUARTETS—

Five Songs .. *Ernest Walker*
Words from "England's Helicon" (1600)
a. The shepherd's consort
b. Damelus' song to his Diaphenia
c. Love the only price of love
d. Wodenfride's song in praise of Amargana
e. A sweet pastoral

MARGARET REES, A.R.C.M. (Exhibitioner), HILDA
RICKARD (Scholar), D. MORGAN JONES (Scholar),
RICHARD WATSON (Scholar).

PIANOFORTE SOLO—

Carnaval, Op. 9 .. *Schumann*
IRENE KOHLER (Scholar).

SONGS ..

a. Ritornel fra poco .. *Adolfo Hasse*
b. Pause *Schubert*
c. Séguidille *M. de Falla*
MARJORIE WESTBURY, A.R.C.M.

QUARTET for Pianoforte and Strings,

in E flat major, Op. 87 .. *Dvorák*

JOSEPHINE SOUTHEY-JOHN (Scholar),
KATHERINE GATES, VIOLET BROUGH,
A.R.C.M., MONICA BOLTON.

Accompanists—

MILLICENT SILVER, A.R.C.M. (Scholar), AUDREY
PIGGOTT, A.R.C.M., CECIL BELCHER, A.R.C.M.

Thursday, May 30 (Chamber)

ORGAN SOLO .. *Fantasia in F minor* .. *Mozart*
H. WILFRID KING (Scholar).

SONGS ..

a. Allerseelen .. } .. *R. Strauss*
b. Ständchen .. }

ELLEANOR M. TILLY, A.R.C.M. (Exhibitioner).

VIOLONCELLO SOLOS—

a. Villanelle *Pianelli*
b. Allegro spiritoso *Senaillet*
GLADYS CORLETT (Scholar).

PIANOFORTE SOLO—

Sonata in G minor .. *Schumann*
DOROTHEA ASPINALL, A.R.C.M.

SONGS ..

a. Sweet Suffolk owl .. *Elizabeth Poston*
b. The maiden *Parry*
c. The new umbrella .. *Maurice Besly*
PEGGY RHYS-HUGHES.

QUARTET for Pianoforte and Strings,

in A major, Op. 26 .. *Brahms*

EDWARD W. BLACK, A.R.C.M., ALBERT CURRAN
(Scholar), MURIEL HART, A.R.C.M., GLADYS
CORLETT (Scholar).

Accompanists—

AUDREY GIRLING, A.R.C.M.
GEOFFREY CORBETT, A.R.C.M.

Tuesday, June 4 (Second Orchestra)

OVERTURE ..

Die Meistersingers .. *Wagner*
Conductor—GEORGE A. T. WELDON.

CONCERTO for Pianoforte, Two Flutes and

String Orchestra, in F major .. *Bach*

Pianoforte—JANE CAZENOVE, A.R.C.M.

(Exhibitioner).

Flutes—EVELINE KOLFF, URSULA WATERHOUSE.
Conductors—IRIS LEMARK, MILLICENT SILVER,
PATRICK S. SAVILL.

SONGS ..

a. L'Invitation au voyage } .. *Duparc*
b. Phidyle }

PHILIP B. WARDE, A.R.C.M.

Conductor—GEOFFREY T. CORBETT.

SYMPHONY No. 3, in F, Op. 90 ..

Brahms

SONG ..

Sleep *Betty Lutyens*

(Student)

HILDA M. RICKARD (Scholar).

Conductor—DR. HAROLD E. DARRK.

OVERTURE ..

The Barber of Seville .. *Rossini*

Conductor—HAROLD C. GRAY.

Conductor—DR. MALCOLM SARGENT.

Friday, June 7 (Orchestral)

VARIATIONS on a Nursery Song

("Baa, baa, black sheep"), for Pianoforte and
Orchestra, Op. 25 .. *E. von Dohnanyi*

VIOLET KENYON, A.R.C.M.

(Associated Board Exhibitioner).

SYMPHONY No. 3, in C, Op. 52 ..

J. Sibelius

CONCERTO for Violoncello and Orchestra,

in D minor .. *Lalo*

MAURICK HARDY (Scholar).

SYMPHONIC POEM—

Fontane di Roma .. *O. Respighi*

La fontana di Valle Giulia all'alba

La fontana del Tretone al mattino.

La fontana di Trevi al meriggio.

La fontana di Villa Medici al tramonto.

Conductor—DR. MALCOLM SARGENT.

Tuesday, June 18 (Chamber)

TRIO for Pianoforte, Violin and Violoncello,

in F minor, Op. 65 .. *Dvorák*

MILLICENT SILVER, A.R.C.M. (Scholar), VALERIE

TUNBRIDGE (Associated Board Exhibitioner),

MAURICE HARDY (Scholar).

SONGS ..

a. In Fountain Court .. *Elizabeth Maconchy*

(Scholar)

b. Song

c. A Meditation to his mistress

MERIEL ST. C. GREEN, A.R.C.M.

PIANOFORTE SOLO—

Variations and Fugue on a Theme by Handel—

Brahms

LILIAN HARRIS, A.R.C.M. (Exhibitioner).

VIOLONCELLO SOLOS—

- a. Air *Matthieson*
 b. Allamanda *Galliard*
 c. Gavotte *Purcell*

PRISCILLA WORTHINGTON, A.R.C.M.

VOCAL QUARTET..An die Heimath, Op. 64—

Brahms

MARJORIE WOODVILLER (Scholar), MARJORIE PARKER, PHILIP WARDE, A.R.C.M., LEONARD VOKR, A.R.C.M.

SCENE ANDALOUSE for Solo Viola,

String Quartet and Pianoforte.. *J. Turina*

MARY GLADDEN, A.R.C.M. (Exhibitioner), BARBARA PULVERMACHER, A.R.C.M., HELEN STEWART, A.R.C.M. (Scholar), VIOLET BROUGH, A.R.C.M. (Exhibitioner), OLIVE RICHARDS, A.R.C.M. (Associated Board Exhibitioner), MAVIS A. CAMPBELL (Associated Board Exhibitioner).

Accompanists—

GEOFFREY CORBETT, IMOGEN HOLST, A.R.C.M., JOSEPHINE SOUTHERY JOHN (Scholar).

Friday, June 28

(Pianoforte Concertos)

VARIATIONS SYMPHONIQUES.. *Clair Franck*

HILDA M. ROCKSTRO.

ARIAS .. "Voce di donna" } *La Gioconda*—
 "Stella del marinar" } *Ponchielli*
 BETSY DE LA PORTE, A.R.C.M.

SCOTTISH CONCERTO, Op. 55—

Alexander Mackenzie
 PHILLIS M. WALLS (Scholar).

CONCERTO in A minor, Op. 54 .. *Schumann*
 DAVID M. BRANSON (Scholar).

CONCERTO in B flat minor, Op. 23 .. *Tchaikovsky*
 LEONARD ISAACS, A.R.C.M. (Associated Board Exhibitioner).

Conductor—DR. MALCOLM SARGENT.

Thursday, July 4 (Chamber)

SONATA for Violin and Pianoforte,
 in C minor, Op. 45.. *Grieg*
 HELEN G. STEWART, A.R.C.M. (Associated Board Exhibitioner), LEONARD ISAACS, A.R.C.M. (Associated Board Exhibitioner).

a. RECIT. .. Although mine eyes (*S. Matthew*
 AIR .. Jesus, Saviour *Passion*)
 b. My heart ever faithful (Church Cantata, No. 68)—
Back

JOAN HORDERN, A.R.C.M. (Exhibitioner).

PIANOFORTE SOLOS—

- a. Reflets dans l'eau *Debussy*
 b. Etudes in A flat and E minor .. *Chopin*
 c. Waldesrauschen *Liszt*

CARMEN FORNANDER, A.R.C.M. (Associated Board Exhibitioner).

SONGS.. *Katharine M. Ramsay (Duchess of Atholl)*
 (Ex-Hon. Scholar)

- a. Once only by the garden gate
 b. She rested by the broken brook
 c. To you, let snow and roses

LEYLAND WHITE, A.R.C.M. (Accompanied by the COMPOSER).

CLARINET SOLOS .. *Ianthe Dalway-Turnbull*

- a. Rhapsody (Scholar)
 b. Fountains

WILFRID KEALEY (Scholar).

QUARTET for Strings, in B flat, Op. 67 .. *Brahms*

HELEN G. STEWART, A.R.C.M. (Associated Board Exhibitioner), MADGE DUGARDE, A.R.C.M. (Exhibitioner), MARY GLADDEN, A.R.C.M. (Exhibitioner), AUDREY PIGGOTT, A.R.C.M. (Scholar).

Accompanist—CECIL BELCHER, A.R.C.M.

Tuesday, July 9 (Second Orchestra)

OVERTURE .. *Leonora, No. 3 .. Beethoven*

Conductor—ROB ROY BOSSERT.

CONCERTO for Pianoforte and Orchestra,
 in A major .. *Mozart*
 FLORA SHAW (Scholar).

Conductors—

GEORGE WELDON, RALPH NICHOLSON,
 GEOFFREY CORBETT.

SUITE *Back*

Conductors—

GEOFFREY CORBETT, PATRICK S. SAVILLE.

CONCERTO for Pianoforte and Orchestra,
 in F major .. *Mozart*
 JEAN CHRISTIE.

Conductors—

HAROLD GRAY, MILLICENT SILVER,
 STUDLEY RUSSELL.

SUITE .. *Le Coq d'Or .. Rimsky-Korsakov*

1. Le roi Dodon en son palais
2. Le roi Dodon chez la reine de Chémakha
3. Noces et fin lamentable de Dodon.

Conductor—DR. MALCOLM SARGENT.

Friday, July 12 (Orchestral)

OVERTURE .. *Benvenuto Cellini, Op. 23 .. Berlioz*

ARIA .. I have attained to power (*Boris Godounov*)—
Mourssorgsky
 RICHARD WATSON (Scholar).

CONCERTO for Pianoforte and Orchestra,
 in D minor, Op. 15 .. *Brahms*
 MILLICENT SILVER, A.R.C.M. (Scholar).

CONCERTO for Violoncello and Orchestra—
F. Delius
 AUDREY PIGGOTT, A.R.C.M. (Scholar).

PASTORAL SYMPHONY .. *R. Vaughan-Williams*

Conductor—DR. MALCOLM SARGENT.

Thursday, July 18 (Chamber)

PIANOFORTE SOLO—

Sonata in G minor, Op. 23 .. *N. Medtner*

REGINALD OAKLEY

(Associated Board Exhibitioner).

SONGS .. a. Vieni, torna, idolo mio ... *Handel*
 b. Mai ... *Reynaldo Hahn*
 c. Over the Mountains—
Arr. by Reger Quilter
 DOROTHY IVIMEY.

VOLONCELLO TRIO—
 Two Irish Folk Tunes ... *Howard Ferguson*
 (Hon. Scholar).
 AUDREY PIGGOTT, A.R.C.M. (Scholar), MAURICE
 HARDY (Scholar), JAMES WHITEHEAD (Scholar).

PIANOFORTE SOLO .. Rhapsody .. *John Ireland*
 IRENE RICHARDS (Scholar).

SONGS—
 a. Immer leiser wird mein Schlummer } *Brahms*
 b. Vergebliches Ständchen .. }
 ELSIE PAYNE.

SONATA for Pianoforte and Violoncello,
 in E minor .. *Brahms*
 GEOFFREY CORBETT.
 SILVIA PEARCK, A.R.C.M. (Exhibitioner).

Accompanists—
 GEOFFREY CORBETT (Scholar).
 FREDERICKA HARTNELL, A.R.C.M.

Informal Concerts

There were five Informal Concerts during the Summer Term. Among the many works heard were Percy H. A. Whitehead's "Two Waltz Idylls" for the Pianoforte; Betty Inskip's Songs, "Sorrow of Mydath" and "The Awakening"; Howard Ferguson's Violoncello Solos, "A Caoine," "A Hushaby," "A Jig"; Alec Templeton's Trio for Flute, Hautboy and Pianoforte in D minor; and Muriel Kistner's Songs, "Fountain Court" and "Wind's Work."

On Tuesday, 16th July, the Concert was for Third Orchestra and Junior Conductors. The following conducted: Muir Mathieson, Flora Shaw, Elizabeth Morison, Hector McCurrach, James McK. Martin, Beresford Verity, Jean Coulthard, William Hulson, Alan Ward, Mary Pelloe, Alan Bartlett, Ernest Sealey, and Doreen Bray.

Students' Evening Recitals

Recital (No. 60), Wednesday, 12th June, by Audrey Piggott, A.R.C.M. (Violoncello), assisted by Leonard Isaacs, A.R.C.M. (Pianoforte). The programme included a Caporale Sonata, a Bach Suite, Brahms's Sonata Op. 99, and pieces by Bax, Schumann, Delius, and Popper. Dorothea Aspinall, A.R.C.M. accompanied.

Recital (No. 61), Wednesday, 3rd July, by Dorothy Humphreys (Soprano), assisted by Leonard Isaacs, A.R.C.M. (Pianoforte). The programme included Songs by Mozart, Schumann, Brahms, J. Marx, Strauss, Franck, Debussy, Delius, and Parry; and Pianoforte Works of Bach and Brahms. Eric Warr accompanied.

Recital (No. 62), Wednesday, 17th July, by Dorothea Aspinall, A.R.C.M. (Pianoforte), assisted by Veronica Mansfield (Contralto). The programme included Pianoforte works of Bach, Schumann, Brahms, Granados, Medtner, and Dohnányi; and Songs by Schubert, Dunhill and Holst.

Midday Recitals

Recital (No. 23), Wednesday, 22nd May, by Violet Brough (Viola d'Amore). Programme: Ariosti, Asioli, Martini, and Milandre.

Recital (No. 24), Wednesday, 5th June, by Hilda Klein (Pianoforte), and Edward Robinson (Violoncello). Programme: Beethoven's Sonata in A, and Debussy's Sonata in D minor.

Recital (No. 25), Wednesday, 12th June, by Evelyn Kolff (Flute), Reginald Morley (Violin), Geoffrey Corbett (Pianoforte). [Mr. Zepparoni having been detained abroad owing to sudden illness, the two latter consented to play at very short notice.] Programme: Purcell's Sonata in G minor; Flute Solos by Mozart and York Bowen; and Beethoven's Sonata in D major, Op. 12, No. 7.

Recital (No. 26), Wednesday, 19th June, by Ivor Walters (Tenor). Programme: Some of Schumann's "Dichterliebe," Recit. and Air from "Acis and Galatea"; Songs by Donald Ford, Martin Shaw and F. Bridge.

Recital (No. 27), Wednesday, 10th July, by Helen Just (Violoncello) and Howard Ferguson (Pianoforte). Programme : Jean Hure's Sonata in F sharp minor ; and pieces by Hurlstone, Howard Ferguson, Florent Schmitt, and Fauré.

Junior Exhibitioners' Concert (Teachers' Training Course)

No. 5 of this Series took place on Monday, 24th June. The following took part :—Harold Davis, Betty Spare, Anita Cohen, Patrick Elliott, Reginald Clarke, Mary Hall, William Kirkpatrick (Accompanist : Irene Law), Joseph Sussman, Doris Pryke, Frances Scarborough, Rosina Cockings, Albert Tabraham, Eileen Bowers, Max Gutierrez (Accompanist : Elsie Banham), Edmund Buckley, Eileen Noyle, Gladys Clark, Cyril Preedy, Edith Martin.

The R.C.M. Union

Meeting at Member's House

THE UNION was fortunate in receiving an offer of hospitality last spring from Mr. and Mrs. Graham Carritt, and the concrete result was a party on the evening of 23rd May, when 68 members were entertained at 19 Holland Villas Road, W. 14. Here, in the fine Music Room, host and hostess received their guests with a welcome as genial as the warm weather. Outside, masses of tulips shone in the spring twilight of the garden. Inside music was finely performed, and later the guests were served with delectable light refreshments. The following is the programme of the music :—

I. STRING QUARTET in C Gordon Jacob

- | | |
|------------------------------------|----------------|
| 1. Allegro. | 3. Poco Lento. |
| 2. Scherzo (Allegro molto vivace). | 4. Vivace. |

THE MARIE WILSON QUARTET.

MISS MARIE WILSON.	MISS ANNE WOLFE.
MISS GWENDOLEN HIGHAM.	MISS PHYLLIS HASLUCK.

II. SONGS—

- | | |
|-------------------------------------|----------------------------|
| 1. Ethiopia saluting the Colours | Charles Wood |
| 2. Fear no more the heat o' the sun | Roger Quilter |
| 3. The Roadside Fire | R. Vaughan Williams |
| 4. A Lover's Garland | Parry |
| 5. The Laird of Cockpen | Parry |

MR. STUART ROBERTSON.

Accompanist : MR. HARRY STUBBS.

III. PIANOFORTE SOLOS—

- | | |
|------------------------------|------------------|
| 1. Rhapsody in G minor | Brahms |
| 2. Sonatina, Op. 67, No. 1 | Sibelius |
| 3. Jardins sous la pluie | Debussy |
| 4. Fairy Tale, Op. 26, No. 1 | } Medtner |
| 5. Danza festiva | |

MR. ARTHUR ALEXANDER.

The Union looks back on many happy meetings at members' houses, but none more friendly or more enjoyed than this.

Annual "At Home"

The happy fortune continued. The Annual "At Home," which took place in the Concert Hall and Parry Opera Theatre, at College, on Thursday evening, 27th June, was one of the best yet given. Readers will see from the programme and account printed elsewhere how much the Union owes this success to the artists who took part in the programme, and to the College staff who worked so splendidly to carry out the arrangements. But no programme or account, however detailed, can convey an adequate idea of all that Mr. Aveling did, or of the gratitude the Union owes him for his brilliant play, "Mother's Here."

Golden Wedding of Mr. and Mrs. George A. Macmillan

July 12th was the Golden Wedding day of Mr. and Mrs. George A. Macmillan, and the event was celebrated in various ways. The R.C.M. Union and MAGAZINE took a share in the rejoicings, by presenting Mr. Macmillan with a Union badge specially made in real gold, and Mrs. Macmillan with a bouquet of yellow roses. In return the Union Secretary received charming letters from Mr. and Mrs. Macmillan, in which they asked that their thanks should be conveyed to the members of the Union and MAGAZINE, and said "The kind thoughts of our friends have added greatly to our happiness."

New Hon. Member

Mr. George Kruger Gray, F.S.A., has been elected an Hon. Member of the R.C.M. Union, to mark the indebtedness of the whole Society to him for having designed the Union Badge.

Badges, Ties and Blazers

Badges, ties, and blazers in the Union colours of royal blue and gold are obtainable from the Hon. Officers by personal application in the Union Office (Room 69A) on Tuesday or Friday afternoons, between 3 and 5 p.m., and on Wednesday mornings during term, between 11 and 1, or else by post. The charges are:—

Blazer, in blue flannel, bound with gold colour ribbon, 29/6.

Embroidered pocket badge in flannel and silk 2/-, or by post 2/3.

Silk neck-tie in royal blue, with narrow gold colour stripes, 4/-, or by post, 4/3.

Metal badge in silver gilt, mounted as:—

(a) Pendant	3/6	} Postage 3d. extra.
(b) Brooch	...	...	3/6
(c) Tie pin	...	...	3/6

Union Subscriptions

Members are reminded that their annual subscriptions to the Union fell due on 1st October, and are—

For Present Pupils of the College, and for two years after they cease to be Present Pupils	5/-
Past Pupils and others	7/6
Foreign Members	3/-

Bankers' orders are available for those members who desire them, the forms to be obtained from the Hon. Officers.

The Life Membership subscription of £5 in a lump sum has also come into operation.

MARION M. SCOTT, *Hon. Secretary.*

The R.C.M. Union "At Home"

ON Thursday, 27th June, 1929, the Annual "At Home" of the R.C.M. Union was again held in the Concert Hall. The artists who took part in the first half of the programme were Miss Clara Serena who sang a charming group of songs, Mr. Augus Morrison who delighted his audience with a well-chosen group of pianoforte solos, and Mr. Loris Blofield who played an unusual work—"Nocturno e Tarantella" by Karol Szymanowsky—with remarkable skill. We were very grateful to these artists for their delightful music.

After some excellent refreshments in the Opera Theatre—we would like here to thank Mrs. Flowers and her staff for the efficient way in which the arrangements were carried through—we returned to the Concert Hall for the lighter side of the entertainment.

This year we were treated to a short play, especially written for the occasion, in one act and one scene, entitled "Mother's Here," by Claude Aveling, with what one might term "incidental music" at convenient intervals. This was written by Herbert Howells and Gordon Jacob. (The latter, we were told, wrote his contribution in about five minutes.) We were very glad to have the chance of hearing again Mr. Howells' masterpiece "The Jo-hoys of Spring." It is always so sad that these treasures of vocal ensemble should fade into oblivion!

The Registrar explained beforehand that through some error the name of the author had been printed on the programme, but not that of the scenic artist. However, on enquiring, he could not get anyone to confess to having done it!

The evening was a great success and, as usual, Miss Scott was an untiring Secretary. We should like to take this opportunity of mentioning the very artistic and effective scenery on the stage of the Opera Theatre, and for this we were indebted to Messrs. Leslie and Hughes. The staff were most efficient and looked after everybody quite admirably.

We feel that this account is incomplete without expressing our admiration for the amazing compass of Mr. Clive Carey's voice. He would be an asset to any choir in that he would be able—if not willing—to sing *any* part at the quickest possible notice.

DOROTHEA ASPINALL.

RALPH W. NICHOLSON.

Registration

WHEN I first came to the College, thirty-four years ago, Mr. Aveling was there. He walked about looking at the students as though he had never seen them before and hoped he might never see them again. I wondered what else he did. I went on wondering for a long time.

Some years later, long after I had left the College, the Royal College Union was founded, and I joined it. Then it gave parties, and then, later again, Mr. Aveling became known as the Registrar. Now we all know what he registers. For 364 days and 23 hours in every year he lives a life of pure contemplation. He registers impressions. During the last hour of the Union party he reproduces them with the help of a brilliant staff. He shows us all the things which we, whose lives are less contemplative than his, miss in the life of the College during the other 364 days, 23 hours.

How the Registrar greets his subordinates on the morning after the Orchestra has been "sunk"; how the subordinate lights a cigarette (I thought this a false touch, for surely it is the Registrar who has the cigarette in real life, at any rate I always go to his room when I want one); the kind of female parent (thanks, unspeakable thanks to Mr. Clive Carey!) who brings budding genius to be "tried"; the trial, several trials indeed, including an exposition by the parent of "buoyancy" in singing (that quality beloved by a distinguished Professor), and the explanation by the budding genius of "Why do the roses fade?" (Miss McArthur's voice and Mr. Jacobs's music together would be enough to fade a whole Chelsea Flower Show); the kind of student who occasionally condescends to leave the tennis court in order to join in a vocal mixed double (double faults served in music of Mr. Howells); what the Registrar hears of the telephone conversation, mostly unprintable, in the room next to his own, the one

popularly supposed to contain the Director; the dignified air of resignation which pervades a lecturer on psychology, so great a man he that his entry is attended by several choice exhibits from the Victoria and Albert Museum (he must have some connexion with London University); the difficulty of getting tea, or something like it, in the common room (music decomposed by Mr. Gordon Jacob); the allurements of the Mannequins of the Teachers' Training Course and the almost (alas! not quite) fatal effect on them of aural training and sight reading tests, and—but only the pen of a member of the critics' class could finish this sentence. Mine fails. The results of Mr. Aveling's registration flow forth till brought to a stop by the singing, O merciful release! of Auld Lang Syne.

Intensive registration has not been Mr. Aveling's sole pre-occupation during those years which have flown by since I first saw him at the College preparing himself for the high destiny which awaited him. In the course of their passage he has produced, with some assistance from Mrs. Aveling, to whom the fullest acknowledgment must here be made, a daughter. She once attended one of my lectures, but she went straight off to her father afterwards and declared that she "couldn't stick it," or words to that effect. I do not blame her; sometimes I cannot stick it myself. Then, having no father to appeal to, I go to Czecho-Slovakia or Leipzig for a few weeks during term. But the facts being what they are, how sad that she should appear on the stage with a lie on her lips! She said she had been reading one of my books, but I know better. Still, I forgive her, because she called it a book by "*dear* Mr. Colles." Members of the critics class (the Editor of the MAGAZINE was once one of them) know my dislike of adjectival phrases, but I would not delete this one. I hope it was not a lie, too.

H. C. COLLES.

The Royal Collegian Abroad

LONDON

The Bach Cantata Club held its twentieth meeting at the Royal College of Music on 14th May, when Mr. Harold Samuel played in the Concerto in E major, Sonata in E flat (for flute and obbligato Clavier), Concerto in A minor, and the Chromatic Fantasia and Fugue in D minor.

On 14th May, Miss Frances Allson gave a Recital of Songs by Medtner, at the Mortimer Hall.

The Bach Choir, conducted by Dr. Adrian Boult, gave a private Concert at the Royal College of Music on 15th May, when Vaughan Williams's Mass in G minor was performed, also arrangements of Folk Songs by Vaughan Williams and Parry's "Songs of Farewell."

On 25th May, at the Composers' Conference of the Society of Women Musicians (74 Grosvenor Street, W. 1), Miss Marion Scott read a paper on "The

Operas of Paul Hindemith," with pianoforte illustrations by Mrs. Stansfeld Prior and Mrs. Benjamin Dale.

On 6th June, at 40 Berkeley Square, Miss Betsy de la Porte gave a Vocal Recital. Her programme included works by Ponchielli, Brahms, and Strauss, and amongst her modern English songs were Armstrong Gibbs's "The Exile," and Humphrey Procter-Gregg's "The Farewell."

On 7th June, at the Grottrian Hall, Mr. Lloyd Powell gave a Pianoforte Recital, when he played works by Bach, Handel, Couperin, Dandrieu, Franck, Debussy, Chopin, Liszt, and Becket Williams.

On 13th June, Mr. R. G. Carritt adjudicated at the Choral Competition at St. Gabriel's College, S.E. 5.

On 14th June, at the Queen's Hall, Miss Beatrice Harrison played Dvorák's Concerto for Violoncello and Orchestra, Poem for Violoncello and Orchestra, "The Methodist and the Nightingale," by Cyril Scott, and Delius's double Concerto for Violin, Violoncello and Orchestra, assisted by Miss May Harrison. The proceeds of the Concert were devoted to the Great Ormond Street Hospital.

On 17th June, Mr. Plunket Greene gave his only Recital at the Æolian Hall, when his programme included Songs by Charles Wood, Armstrong Gibbs, Herbert Howells, Parry, and Stanford.

On 26th June, Miss Cecil Brown gave a Song Recital, accompanied by Mr. Henry Wilson, at the Grottrian Hall, her programme including Songs by Attey, Purcell, Cornelius, Brahms, Schubert, Ireland, Carpenter, Owen Mase, and Cadman.

On 17th July, Mr. Henry Bronkhurst took part in a Recital for Two Pianofortes, at 16 Princes Gardens, when works by Mozart, Tailleferre, Rachmaninoff, Melan-Guérout, and Infante were given.

On 17th August, Miss Margaret Champneys sang Granville Bantock's "Bridal Song" at the Promenade Concert at Queen's Hall.

PROVINCIAL

Miss Eileen Lovell gave a Piano Recital, at Bristol, on 24th November, 1928, when her programme included Schumann's Etudes Symphoniques, and works by Chopin, Couperin, Handel, Bower, and Bridge. On 19th October, 1928, and 21st February, 1929, she took part in Violin (Miss J. Wright) and Piano Recitals at Paignton and Bristol, Sonatas by Grieg and Franck were performed, and Piano works by Ireland, Dohnanyi, Chopin, Goossens, and Debussy. On 26th February, Miss Lovell broadcast from 5 G.B. works by Chopin, Goossens, and Debussy.

The Cambridge University Musical Society's Concert on 10th May was given by the Oxford Orchestral Society, conducted by Mr. Guy Warrack, and on 7th June the May Week Concert was given by the Society's chorus and orchestra, conducted by Mr. Cyril Rootham.

On 16th May, Mr. Sydney Shimmin conducted the Seventh Public Concert of the Malvern Orchestral Society. The programme included the "Eroica" Symphony, "Seraglio" Overture (Mozart), English Idylls (Butterworth), "Water Music" (Handel-Harty), and a Trio from Cantata No. 72 (Bach).

On 5th July, Norman Demuth's Prelude, "The Poisoned Kiss" was performed for the B.B.C. by the Birmingham Studio Augmented Orchestra, and on 22nd August, at Harrogate, the first performance of his Concertino for Piano and Orchestra was given.

On 8th July, in Newcastle-on-Tyne, Miss Marion Scott lectured in connection with the Women's Section of the North-East Coast Exhibition upon "Some Aspects of Women's Contribution to Music."

From 19th to 24th August, a Festival of Music and Drama took place at Canterbury Cathedral. The music was under the direction of Dr. Adrian Boult, and the programme included Holst's Fugal Concerto, Parry's "Lady Radnor's Suite," Vaughan Williams's Pastoral Symphony, Parry's "Blest Pair of Sirens," George Butterworth's "A Shropshire Lad," and Holst's "The Planets." Among the soloists was Mr. Keith Falkner.

The Three Choirs Festival took place at Worcester during the second week of September. Among the works performed were Parry's Anthem, "I was glad," his setting of Shirley's Ode, "The Glories of our Blood and State"; Vaughan Williams's Overture to "The Wasps," "Sancta Civitas," conducted by the Composer, and his Mass which was used for the Choral Celebration on Sunday morning. First performances were given of Edgar Bainton's Rhapsody for Orchestra, based on Spenser's "Epithalamion," conducted by the Composer; two Songs, "The Woodlanders" and "The Chase," by Patrick Hadley; Walford Davies' Setting of Alice Meynell's poem, "Christ in the Universe," for soprano, tenor, chorus, pianoforte (the composer), and full orchestra, and a Miniature Suite for Orchestra, by W. H. Reed, leader of the Orchestra. Among those taking part were Miss Joan Elwes, Miss Olga Haley, Miss Millicent Russell, Mr. Keith Falkner, and Mr. Sumsion.

CONTINENTAL

On 27th April, by invitation of Prof. Abendroth, Mr. Loris Blofield played Dvorák's Concerto in A minor, Op. 53, for Violin and Orchestra, for the "Musikalische Gesellschaft," Cologne.

On 3rd June, at Maison Gaveau, Paris, Madame Sarah Fischer gave a Song Recital. Her songs were by Grovlez, Beethoven, Schubert, and Brahms.

MISCELLANEOUS

Mr. K. Pearce Hosken has been appointed Organist and Choirmaster at the King's Weigh House Church, Grosvenor Square. During last winter he gave six Historical Organ Recitals in the Wesleyan Church, Acton Hill.

Mr. R. H. Kay, Director of Music, Tonbridge School, Kent, has been appointed Conductor of the Tonbridge Choral Society.

Mr. A. E. F. Dickinson has been appointed Director of Music at Campbell College, Belfast, Ireland, and has left Uppingham.

Mr. W. H. Kerridge, M.A., Mus.Bac., has been appointed the new Secretary to the B.M.S. He will continue his work as Director of Music at Chelsea Polytechnic, and Hon. Conductor of the University of London Musical Society, but will give his mornings to the B.M.S., at whose office he hopes to meet representatives of Centres, especially the Hon. Secretaries, at an early date.

MUSIC AT PUBLIC SCHOOLS

THE COLLEGE, BISHOP'S STORTFORD: DR. A. F. BARNES

The Spring and Summer Terms ended with the customary Concerts on 4th April and 20th July respectively. At these Concerts, the School Orchestra played the last Movement of Symphony No. 1, Beethoven, Mendelssohn's Ruy Blas, the first Movement of Mozart's Jupiter Symphony, and Handel's Firework Suite. The School Choir, 80 boys, sang Madrigals, unaccompanied Part Songs and Choruses. During the Spring Term the College Music Society arranged three Concerts, the music being supplied by the Chantry Gleemen, the Chelsea Singers, and an Instrumental Party, consisting of Miss Snowden, Mr. John Snowden, Mr. Percy Green and Mr. Leonard, the last three belonging to the School teaching staff.

ETON COLLEGE : DR. HENRY G. LEY

The chief events of last Term were : A Concert given entirely by members of the School, when the programme included a Movement from Tschaikowsky's Quartet in D minor, Mozart's Scherzo for Two Flutes, Part Songs, Sea-shanties, a Madrigal by Weelkes, and a Chorus from Bach's Peasant Cantata, Songs, and Organ and Piano Solos; an Organ Recital, and Motets sung by the College Choir in College Chapel; a Choral Festival in College Chapel. Five hundred voices came from various villages and towns in the Southern part of Oxford Diocese, the Conductor was Sir Walford Davies; Organist, Dr. Ley. This was the first event of the kind held there. Members of Eton College visited Westminster School on 24th June, and included Movements from works by Purcell, Tschaikowsky and Mozart, Brahms's Variations for Two Pianofortes on a Theme of Haydn, a Piano Solo, and Songs in their programme. A Song-Recital was given by Mr. William Barrand, and Trio Concert by Miss Irene Scharrer, Miss Orea Pernel, and Mr. Sheridan Russell.

OUNDLE SCHOOL : MR. C. M. SPURLING

On 22nd June, the Midsummer Concert was given, when Grieg's "Peer Gynt," Suite II, and Movements from Loeillet's Sonata in G minor for Two Flutes and Piano, and Movements from Beethoven's Sonata in C minor for Piano and Violin, from Schubert's Octet, and from Bach's Sonata in B minor for Piano and Flute were performed. Unison Songs, Part Songs, Gounod's "The Soldiers' Chorus" from "Faust," and Holst's "A Festival Chime" completed the programme. Recitals were given on Sunday evenings in the Great Hall, on 23rd June works by Schumann, Viotti, Fiocco and Purcell being played. Miss Helen Henschel gave a Recital on 14th May, her Songs including some by Dunhill, Stanford, Ireland, and Armstrong Gibbs.

TRENT COLLEGE : MR F. BELLINGER

A Chamber Concert was given at half-term. The programme consisted of C. H. Lloyd's "Suite in the Olden Style" for Clarinet and Piano, some Pianoforte Trios by Frank Bridge and the Mozart Clarinet Quintet. The Clarinettist was Mr. A. V. Palmer, of Uppingham School. On Speech Day the Concert Choir and College Orchestra gave their second Concert. The Choir sang Part Songs by Parry and Elgar, and Folk Song arrangements by Mullinar and W. G. Whittaker. The Orchestra played a Handel Minuet and a Bach Suite. The miscellaneous items included a Handel Trio for Flute, Violin and Pianoforte, Pianoforte and Clarinet Soli, and some Nursery Rhymes by Herbert Hughes.

WESTMINSTER SCHOOL : MR. C. THORNTON LOFTHOUSE

Music Competitions took place on 21st June; a whole morning was devoted to individual events, which were adjudicated by Mr. Herbert Howells and Mr. R. Graham Carritt. The combined events took place in the afternoon, and were judged by Dr. Henry Ley, of Eton. In all there were 143 entries out of a School numbering 370 boys. On 26th July the Madrigal and Orchestral Society gave a Concert, when excluding the Overture to Weber's "Euryanthe," Beethoven's Pianoforte Concerto in C major, and Stanford's "Songs of the Fleet," the programme consisted of the winning and combined events from the Competition. Specially interesting were the performances of compositions by two of the boys, one a short Trio for Piano, Violin and Violoncello, and the other a piece for small Orchestra. The composer of the Trio also arranged the Bach Organ Fugue in F minor for Two Pianos and Violins.

A Concert was given by members of Eton College on 24th June. On 31st May the London Wind Quintet visited the School. Mr. Lofthouse assisted them in Movements from Quintets for Piano and Wind by Mozart and Beethoven.

BIRTHS

- DELAVENAY.** On 9th April, at 70 Greencroft Gardens, N.W. 6, to Muriel (née Herbert), wife of Emile Delavenay, a daughter (Margaret Franceline).
- OGILVY.** On 18th April, at 9 Imperial Road, Windsor, to Doris, wife of Frederick A. Ogilvy, a son (David Frederick).
- BLOFIELD.** On 29th July, at Dover, to Loris and Violet Blofield (née Elwin), a son.
- TAS.** On 4th October, at Doone House, Lindfield, to Dorothy, wife of Pierre E. Tas, a daughter.

MARRIAGES

- THORNTON—BELL.** On 20th June, at Holy Trinity, Brompton, London, by the Rt. Rev. the Lord Bishop of Leicester, and the Rev. Canon Price Devereux, Rector of Kegworth, Cecil A. W. Thornton, only son of the late Rev. Douglas M. Thornton and Mrs. Thornton, of 401 Elm Tree Mansions, N.W. 8, to Muriel, only daughter of Dr. and Mrs. Thomas Bell, of Brooklyn, Shepshed, Leicestershire.
- WHITE—LUMBY.** On 20th July, at Slough Parish Church, Leyland White to Josephine Viola Ashley Lumby.
- JACQUES—WELLS.** On 20th July, at Christ Church, Ealing, Mr. Reginald Jacques, Organist at Queen's College, Oxford, to Miss Thora Beatrice Wells.
- SALEEBY—BILLINGE.** On 30th July, at St. Augustine's, Kilburn, by the Very Rev. Dr. Inge, Dean of St. Paul's, Caleb William Saleeby, M.D., F.R.S.E., to Muriel Gordon Billinge.
- CAREY—JOHNSON.** On 21st August, at St. Mark's Church, North Kensington, Clive Carey, son of the late Francis Carey, and of Mrs. Carey, of 85 St. Mark's Road, to Doris Mabel, daughter of the late Samuel Johnson, and of Mrs. Johnson, of Brighton, South Australia.
- PASTEUR—GATES.** On 5th October, at All Saints', Heathfield, Sussex, Hugh William, son of Mr. and Mrs. Charles Pasteur, of Barrowfield, Much Hadham, Herts, to Katharine Grisell, daughter of Sir Frank and Lady Gates, of Cade House, Heathfield, Sussex.

DEATH

- NICHOLL.** On 27th January, Elsie (Elizabeth D.) Nicholl, died after an illness contracted on her way home from Switzerland after her holiday. She was at College from 1898—1901, Savage Club Exhibitioner, and took her A.R.C.M. in Singing in 1901, her other studies included Pianoforte and Composition.

Books and Music

Messrs. Spottiswoode, Ballantyne & Co., Ltd. :—

"A Record of the Music and Musicians of Eton College, Windsor," by ALBERT MELLOR, Senior Assistant Master, Eton College. Price, 5/- net.

This book, of little more than 150 pages, gives the story of the evolution of music in Eton life, a factor that has so vastly increased in importance of late at Eton, as at so many other Colleges and Schools. It tells of the "Eton MSS." and the musical equipment in the earliest days, passes on from Edward VI's reign via Provosts Rous & Godolphin to the last century when many names stood out, not least that of Hubert Parry. And so to the modern times, which are not the least interesting.

The Organs of Eton have a chapter to themselves, and there are Chapters and Appendix which tell of the arrangements for study and practice, of the works performed at concerts, and a list of the officials of the E.C.M.S.

The Oxford University Press:—

"The Concert-Goer's Library." Vol. II, by ROSA NEWMARCH. Price, 3/6.

The second volume of this fascinating and exceedingly useful series contains summaries of many Wagnerian works, also some symphonic poems and fantasias, and some marches.

The Oxford University Press:—

"Four-Part Sight-Tests," by Sir ARTHUR SOMERVELL. Three volumes, at 1/3 each.

(1) Organ Concerto in G minor, of G. F. Handel.

First Set, No. 3, 1st Movement.

(2) Also, the 3rd and 4th Movements.

(3) Organ Concerto in F major, of G. F. Handel.

First Set No. 4, 3rd Movement and 4th (Final Movement).

Edited by
E. STANLEY ROPER.
(1), (2) and (3),
2/- each.

Fantasia in F minor, by W. A. Mozart. (Originally composed for a clockwork instrument.) Transcribed for Piano Solo by AUBYN RAYMAR. Price, 3/6.

Four Miniature Songs, by ROBIN MILFORD. Price, 2/6.

Four Irish Folk Songs, fully arranged for Piano, by ARTHUR ALEXANDER. Price, 3/6.

Messrs. J. Curwen & Sons, Ltd.:—

Three Hindustani Folk Songs, arranged by J. B. ROOPER. 5/-.

Messrs. J. B. Cramer & Co.:—

"Ode Héroïque," for Organ, by H. ARNOLD SMITH. (Specially written for and performed at the Hereford Festival, 1927).

Review

COBBETT'S CYCLOPEDIA SURVEY OF CHAMBER MUSIC. VOL. I., A—H.

There is a certain leisurely spaciousness about this work which suits its subject. It seems to suggest a house where friends meet together to make music, rather than an Academic Institution—a house where the humblest guest may meet with the finest company. As yet, indeed, we cannot enter all the rooms. Obviously many matters of importance belong to the second volume. But within the scope of the letters A—H, we have information on about every conceivable subject, abstract or concrete, connected with Chamber music, given by experts who are in some cases, themselves among the masters.

It is impossible in a short space to deal with the contents as a whole, and no doubt different articles will appear to different people. We feel impelled to draw special attention to Professor D. F. Tovey's "General Survey" of the subject. In amazingly few words he lays bare the essentials of Chamber Music Style both in relation to the ancient "continue" period, and to the Classical development inaugurated by Haydn. The understanding of recent Chamber music will be greatly helped by the notes on contemporary

composers, with analyses of some of their works, and by such articles as that of Mr. Edwin Evans on Atonality and Polytonality.

We hope there will be an index of contributors. We should also like a clasified list, or lists, of works or different combinations of instruments; especially in view of the various forgotten or little-known works which seem likely to be worth the attention of enterprising players. Such a list is given under the heading "Duets," but since these volumes are evidently meant to encourage all who love Chamber Music, beginners as well as experts, it might be well to give some idea of the relative difficulty of the works mentioned.

D.P.

Social Activities

Tennis Tournament

The Annual Tennis Tournament took place on the College Court last term. There was a very good entry of 74 for the Ladies' Singles—six more than last year.

It was unfortunate that the surface of the court got into such a bad condition towards the latter part of the term; the surface was temporarily renovated about a fortnight before the end of term, which naturally delayed the tournament several days, but the remaining matches were played off in time to enable the final to be played on the Thursday of the last week.

Miss Cattell, last year's winner, reached the semi-final, losing only eight games in four matches; the other three in the semi-final were Misses Duder, Simpson and Challis. Miss Cattell beat Miss Challis 6-2, 6-3, and Miss Duder beat Miss Simpson 6-3, 6-4.

The final provided a very good match. Miss Duder started well by winning the first three games, and reached 40-15 in the fourth, but then lost eight games in succession, Miss Cattell taking the first set at 6-3, and went on to lead 5-1 in the second set. When the match seemed all but over Miss Duder won the seventh game, and there started some very exciting play in the following game, in which Miss Cattell twice held match point. But each time Miss Duder saved the game, and playing more confidently and hitting hard, broke through Miss Cattell's service to win the game and eventually the set at 7-5, although in the tenth game, Miss Cattell serving, and leading 5-4, again had match point twice.

There was not much between the players in the final set, but Miss Cattell played rather more steadily than her opponent and won the set 6-4, winning the tournament for the second year running, the final score being 6-3, 5-7, 6-4.

Just before the end of term Miss S. P. Norris very kindly presented a Challenge Cup for the Ladies' Singles (to be held for one year by the winner), for which the Tennis Committee are most grateful, and would like here to express their hearty thanks.

The Men's Singles Tournament, the entry for which was smaller than last year, was started, and several matches played, but so many had to scratch that it was decided to hold the tournament this term when it was hoped there would be a bigger entry.

The College Sweepstake on the Derby this year realised £19 13s. Miss S. P. Norris drew the winner, and received the first prize of £8 14s., and those who drew 2nd, 3rd and 4th were respectively Miss C. Delgado (£5 4s.), J. L. Hobman (£2 12s.), and Miss R. Smith (18s.).

The rest of the money went as prizes for those drawing runners (2s. each).

R.W.N.

- Esther Greg Exhibition for String Players—
 Dunn, Harry F.
- Ashton Jonson Exhibition for Pianists—
 Bainton, Helen
- Lesley Alexander Gift for 'Cellists—
 Phillips, James H.
- Alfred Gibson Memorial Prize for Violin or Viola Players—
 Andrews, Leila D.
- Leo Stern Memorial Gift for 'Cellists—
 Pearce, Sylvia
- Chilver Wilson Prize for Singers—
 (S) Lloyd, Thomas
 Highly commended—
 (Op.E) Green, Meriel St. C.
- Walter Parratt Prize for Organists—
 (S) Blake, Leonard J.
- Scholarship Exhibitions—
 Elected for one year—
 Eaglestone, Elsie K.
 Renewed for one year—
 Bartlett, Alan
 Cassidy, Florence P.
 Greenway, Rose G.
 Gregory, Cyril H.
 Littlepage, Harry M. F.
 Lyons, Haydn D.
 Merrett, James E.
- Giulia Grisi Exhibition—
 Peck, Geraldine
 (E) Rees, Margaret J.
- Leonard Borwick Prize—
 (E) Stewart, Helen G.
- Operatic Exhibitions—
 Elected for one year—
 Smith, Nina H.
 Renewed for one year—
 Cooper, Archibald W.
 Dance, Thomas W.
 Green, Meriel St. C.
 Walmsley, Alfred
- Operatic Scholars—
 Renewed for one year—
 Greenwood, John
 Henderson, Alexander
 White, Clifford
- Council Grant—
 One year from June, 1929—
 Hughes, Elizabeth A.
- Director's Exhibitions—
 Renewed for one year—
 Greenbaum, David
 Innes, Myrtle E.
- Tom Haigh Memorial Prize for Organists—
 Divided between—
 (S) Maynard, Ernest W.
 (E) Clarke, S. E. Doreen
- Louisa Dent Memorial Prize for Violinists—
 Divided between—
 Robinson, Eric
 (S) Curran, Albert
- Woltmann Memorial Gift for Violinists—
 (S) Curry, Kathleen
- Janet Heriot Thompson Scholarship—
 Lovering, Mabel
- Ernest Palmer Opera Study Fund Exhibitioners—
 Bebb, Emlyn I.
 Haig, Walter E.
 Milnes, Dorothy E.
- Gowland Harrison Exhibition for Violinists—
 Ward, William A. E.
- Carlotta Rowe Scholarship—
 Dalway-Turnbull, Ianthe B.
- Wesley Exhibition for Extemporising—
 Newman, Sidney T.
 Gray, Harold C.
- Scholarship (Kneller Hall Students)—
 Austing, J. (Bassoon)
- Signor Foli Scholarship for Composition (Five Exhibitions)—
 Chater, Mary C.
 Martin, James McK.
 (S) Perkin, Helen C.
 Templeton, Alec A.
 Williams, Grace M.
- Special Exhibition—
 Renewed for one year—
 Watts, Margaret H.

Raymond Fennell Prizes for Teachers' Training Course—

Class A

Carey, Katherine M. ... Pianoforte
 Hartley, Lillette M. ... Pianoforte
 Mayo, Madeline G. ... Violin
 Clappen, Betty S. ... Pianoforte
 Porteous, Kathleen K. Pianoforte

Highly commended—

Clapham, (Betty) Elizabeth R.
 *Just, Kathleen S.
 Murray, Mary L.
 *Pellloe, Mary E. P.

Class B

Aylott, Gladys P. ... Pianoforte
 Braithwaite, C. Morland Violin

Calburn, Theo ... Pianoforte
 French, Frances J. ... Pianoforte
 Moore, Maureen D. H. Pianoforte
 Rees, Margaret J. ... Pianoforte
 Tooth, Audrey H. ... Violin
 Watts, Margaret H. ... Pianoforte
 Whish, Joy C. ... Pianoforte
 Woolley, May ... Pianoforte

Commended—

*Creasey, Cecilia M.
 Connell, Ellen M. G.
 Crow, Nora
 Simpson, Nancy M.

*Prizes last term.

A.R.C.M. Examination, September, 1929

PIANOFORTE (TEACHING)—

Brownlees, Dorothy Maude
a Cattell, Joan
 Collier, Bernard John
 Gill, Margery
 Lee, Ruth Moresby
 Pease, Alfred John Barkworth
 Thomas, Lilian Mary
 Walton, Sylvia Nancy
a Whish, Joy Catherine Clinton

PIANOFORTE (SOLO PERFORMANCE)—

Causton, Mary Isabel Margaret
b Collins, Kathleen Miriam
b Corbett, Geoffrey Taman
a Millar, Phillis M.
 Orrey, Leslie Gilbert

PIANOFORTE ACCOMPANIMENT—

Dalway-Turnbull, Ianthe Beatrice
 Hughes, Hywel Glyn

SINGING (SOLO PERFORMANCE)—

Gosling, Gladys Mary
 MacGilchrist, Ruby

VIOLIN (SOLO PERFORMANCE)—

b Bartlett, Alan
 Jones, Edith Maida Menevia
 Noys, Leonta
 Smalley, Alison Besley

VIOLIN (TEACHING)—

b Braithwaite, Charles Morland
 Connell, Ellen Margaret Gordon
 Tunbridge, Valerie

ORGAN (SOLO PERFORMANCE)—

a Morgan, David Gurnett

THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

Luxford, Edna May Florence
b Rawson, Margery Evelyn
 Sparrow, Evelyn Emily

HAUTBOY—

Ward, William Alan E.

TROMBONE—

a Benton, Ernest Charles

a Competent knowledge of Harmony.

b Competent knowledge of Harmony and Counterpoint.

List of Dates

CHRISTMAS TERM, 1929

Half Term begins ...	Monday ...	4th November
Term ends	Saturday ...	14th December

EASTER TERM, 1930

Entrance Examination	Wednesday ...	8th January
Term begins	Monday ...	13th January
Half Term begins ...	Monday ...	24th February
Term ends	Saturday ...	5th April

MIDSUMMER TERM, 1930

Entrance Examination	Wednesday ...	30th April
Term begins	Monday ...	5th May
Half Term begins ...	Monday ...	16th June
Term ends	Saturday ...	26th July